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## LOAN EXHIBITION OF MODERN FRENCH PAINTING

PRELIMINARY announcement is made of a loan exhibition of paintings by modern French masters which is now being organized by the Museum in response to an appeal from many well-known collectors and artists of New York. April 25 has been tentatively set as the opening date and the pictures will remain on view in Gallery D 6 through the summer. The exhibition will contain over a hundred pictures lent from American collections, and will aim to represent the various important points of view and personalities in France which have gone into the making of modern painting. The list will include Cézanne, Pissarro, Renoir, Monet, Manet, Degas, Gauguin, and Van Gogh, and a number of other important names. The Museum has already been promised the coöperation of Mrs. Harry Payne Bingham, Miss Lizzie P. Bliss, Arthur B. Davies, Paul Dougherty, Mrs. Eugene Meyer, Jr., John Quinn, and Mrs. Harry Payne Whitney.

## MUSEUM CONCERTS

AS previously announced, the second series of free orchestral concerts of the winter is being given on the four Saturday evenings of March at 8 o'clock by a symphony orchestra conducted by David Mannes. Four generous friends of the Museum are meeting the cost of the music for this second series.

## MICHELANGELO CASTS

THE exhibition of casts of sculpture by Michelangelo, which was opened in the Room of Special Exhibitions on February 26, will remain on view through April 17.

## A GIFT OF STAINED GLASS

THE Museum has received from Mrs. Lucy Lawrence Hutchinson and Mrs. Gladys Lawrence Hubbard as a gift in memory of their father, the late Henry C. Lawrence, two remarkable panels of early Renaissance stained glass, representing Elijah and the Widow's Son<sup>1</sup> and a Death-

<sup>1</sup>H. 27 $\frac{3}{4}$  in.; W. 15 in.

Bed Scene.<sup>1</sup> To all who knew Mr. Lawrence and his love of stained glass—a field of collecting in which he was eminently successful—this welcome gift will seem particularly appropriate. The panels, now exhibited in the Room of Recent Accessions, were originally in Prittlewell Church, Essex, England, and came from the collection of Sir Thomas Neave, Bart., of Dagnam Park, Essex. The panels are Flemish, probably Brussels, of the early sixteenth century. The glass is exceptionally rich in color; a superb ruby red and beautiful shades of blue, green, and mulberry give vivacity to the citron and golden hues of the silver stain. The execution is notably fine throughout, especially in the delicate stipple work of the faces and drapery.

In type, the glass is transitional between the mosaic glass of the Gothic period and the translucent pictures of the High Renaissance. In our two panels, the leading still follows, to some extent, the contours of the principal areas in the design. Not yet is the tradition of twelfth- and thirteenth-century glass entirely forgotten, but the increased use of painting is already indicative of the coming day when the leading will play no part in the design—on the contrary, will be minimized as much as possible and regarded as a necessary evil rather than as an asset. Compared with early mediaeval glass, that of the Renaissance is thin and lacks "texture." Nor can the "flushed" glass of the later period compare in beauty of deep, pure color with the cruder, earlier glass. On the other hand, greater technical resources permitted more ambitious attempts at representation, and the later glass—at least that of the transitional period—has new qualities which it would be foolish to underestimate. Glass such as the two Lawrence panels is frankly pictorial but still preserves the character of stained glass. The Lawrence panels are admirably representative of what Maurice Drake<sup>2</sup> calls . . . "that critical moment when stained glass hung midway between extremes, neither Gothic nor yet Renaissance, neither picture nor glazing, but a lovely balanced thing of

<sup>1</sup>H. 27 $\frac{3}{4}$  in.; W. 18 in.

<sup>2</sup>History of English Glass Painting, p. 61.

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# BULLETIN OF THE METROPOLITAN MUSEUM OF ART

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A DEATH-BED SCENE  
STAINED GLASS, FLEMISH, EARLY XVI CENTURY

exquisite beauty, uniting the best attributes of all four."

In the Elijah panel, three scenes are united in one. A small scene in the upper right shows the meeting of the Prophet

on the right, dressed in a reddish violet mantle is Elijah, who lays his hand upon the child. At the left, in a small scene, Elijah restores the child alive to the widow.

The subject represented in the other



ELIJAH AND THE WIDOW'S SON  
STAINED GLASS, FLEMISH, EARLY XVI CENTURY

and the widow of Zarephath at the city gate, or possibly, the widow beseeching the aid of the Prophet in the recovery of her son who had fallen sick and died. In the principal scene, the widow, dressed in a blue gown over a green under-skirt, kneels at the left of a bed, draped with a splendid crimson coverlet, upon which lies the child;

panel is not so readily determined. A woman places a candle in the hands of a dying man, who lies extended upon a bed covered with a blue spread; a youth in a yellow gown kneels beside the bed; in the background a coffin is carried into a grotto by a procession of mourners.

J. B.